

Book Reviews

John Charlot. *The Kamapua'a Literature: The Classical Traditions of the Hawaiian Pig God as a Body of Literature*. Institute for Polynesian Studies, Brigham Young University—Hawai'i Campus, Lā'ie, 1984. ix + 165 pp. Bibliography. Index. \$8.00.

John Charlot has consolidated three major published works on Kamapua'a, the Hawaiian pig god, in this trim volume with a handsome Varese print on its cover: oral accounts from local informants, papers and materials from his students at the University of Hawai'i Mānoa campus, and sources from the libraries at the Bishop Museum and the University of Hawai'i. He has given the reader a systematic interpretation of the stages of development of an element of oral tradition from its uncomplicated form to that which is referred to as being Western influenced.

Charlot's treatment of the Kamapua'a literature is professional. He addresses the questions posed frequently by scholars interested in the culture of pre-contact Hawai'i regarding the position of the pig in society and religion. From his depth of knowledge of Polynesian religion and the Hawaiian language, he has exhibited his ability to translate and give symbolic interpretations that greatly enhance his essay.

This work is not meant for the casual reader. The notes for every chapter, a total of 62 pages, constitute a study in themselves. The author's maintaining the point of view of the folk tradition of oral transmission of tales kept my attention in this small book packed with information. Charlot has focused upon Hawaiian folk motifs and has expertly discussed, explored, and offered his material in a manner that is thought provoking. His bibliography is extensive. This will be a most useful reference source for students whose interests are in Hawaiian studies.

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J. R. H. Andrews. *The Southern Ark: Zoological Discovery in New Zealand 1769-1900*. University of Hawai'i Press, Honolulu, 1988. 238 pp. Illustrated. Bibliography. Index. \$39.00.

When the *Endeavour* rounded Cape Horn and ventured into the Pacific in 1769, Captain James Cook (then a lieutenant) and his ship's company found a new world of animals and plants, among them the Red-crowned Parakeet, the long-tailed bat, and the Imperial Sun Shell of New Zealand. Led on that first voyage by Joseph Banks, the artist Sidney Parkinson, and Daniel Solander, a Swedish student of Linnaeus, and on the second and third voyages by the Forsters, William Ellis, and William Anderson, the Cook ships returned to England with shells, bird skins, preserved fish, pressed plants, and the magnificent sketches and paintings of those travelling naturalists. The collections were quickly established in museums and herbaria, sold as items for curiosity cabinets, and served as illustrations for some of the greatest natural history books of all time. These 18th century excursions into the Pacific were but the forerunners of a host of voyagers, naturalists, travellers, missionaries and, eventually, residents who were to document for the world the riches of the Pacific over the next two centuries. Now, more than 200 years later, John Andrews, Senior Lecturer in Zoology at Victoria University of Wellington, documents the history of natural history of a part of those Pacific islands, New Zealand.

Beginning with the Cook voyages, Andrews traces the paths of the Western visitors and residents in forest and bush and along the shorelines of New Zealand through the end of the 19th century. But the story does not stop there, for Andrews then follows the discoveries over the often torturous, sometimes amusing, and occasionally tragic, pathways through the halls of museums, private collections, anatomical laboratories, and academic writings of the great natural historians.

In *The Southern Ark*, we meet Banks, the Forsters, and a host of other voyagers, among them Ernst Dieffenbach, William Yates, and Joel Samuel Polack, naturalist, traveller, and missionary, respectively. We also meet the European masters of natural history who interpreted and integrated the peculiar fauna of New Zealand into the natural history of the Western world. Fabricius, Thomas Martyn, John Latham, Richard Owen, and J.E. Gray are names too little known beyond the boundaries of biology. They play as significant a role in the history of New Zealand's natural history as do the voyagers and visitors, and their idiosyncracies are as integral a part of the story as are the idiosyncracies

of Banks who once wrote, "I believe I have eaten my way into the animal Kingdom farther than any other man" (p. 9).

The story is not one which can be told in strict chronological order. Rather, Andrews weaves a tapestry of voyagers and naturalists, vagaries of ocean voyages, and adventures in New Zealand's bush and forest, and of the animals themselves. The kiwi, the tuatara, the moa, and *Notornis*, four of New Zealand's most famous animals are highlighted. Surprisingly not one of them was even guessed at by the ships' companies on the Cook voyages. The kiwi was not established in biological literature until 1834, although there had been hints of a wingless bird with a long slender beak from a bird skin that English anatomists and ornithologists suggested was an emu or a penguin. The vague stories of gigantic lizards or "guana" heard by visitors to New Zealand shores in the first decade of the 19th century were eventually traced to a skull, which was the first real bit of evidence for the tuatara. Similarly hints of the one time existence of a large flightless bird, eventually led to the collection of the fossil bones of what the Maori knew as moa.

The New Zealand story has many parallels with Hawai'i. Both island groups were, of course, visited by voyages led by Captain Cook, and, subsequently, by Captain George Vancouver, several French ships, and those of the United States Exploring Expedition. Missionaries and early residents made major contributions to the natural history of both New Zealand and Hawai'i. There are, too, the similarities consequent on island life: the occurrence of a large number of endemic plants and animals and a host of flightless birds.

Perhaps nowhere is the parallel greater, however, than in the tale of the impact of the Western visitor (and later resident) on the culture and biology of New Zealand's island community. As early as the 1830's, surgeons and officer-naturalists (Andrews' term) of the French voyages commented on change in the New Zealand scene, especially deploring the fragility and impact on Maori culture on the Otago Peninsula. Twenty years later, an Army surgeon, A.S. Thomson, wrote: "... some species [of birds] have entirely disappeared, and others are decreasing. . . . This decay may spring from nature's laws; but the introduction of man, dogs, cats, rats, pigs and sheep into the country must have proved destructive to birds without wings . . ." (in Andrews, 1988). In Hawai'i, William Hillebrand and Isabella Sinclair were writing about the same time in a similar vein.

Andrews's story is richly told and richly illustrated. The author writes with grace and intelligence. The volume is handsome, the illustrations

subdued rather than extravagant, but nevertheless effective. The numerous reproductions of birds, fish, seals, shells, and crabs by Ellis, Parkinson, George Forster, and artists of the French voyages amply illustrate the peculiar creatures of *The Southern Ark*, while the series of illustrations of bones and birds of the moa, kiwi, and *Notornis* provide insight into these remarkable evolutionary novelties. *The Southern Ark* is a book which instructs and delights; one will turn to it again and again for information and perspective of the history of Pacific islands.

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REVIEW ESSAY

Jane L. Silverman. *Kaahumanu: Molder of Change*. Friends of the Judiciary History Center of Hawaii, Honolulu, 1987. 181 pp. Illustrated. Bibliography. Index. \$19.95.

Who was Ka'ahumanu, rider of the waves, molder of change? This essay notes a recent attempt to answer that question and suggests that the answer evades us still. The challenge for tellers of historical tales in Hawai'i remains that of analysis and interpretation. How can we understand the Hawaiian past in ways that will illuminate the Hawaiian present? We have yet to acquire the building blocks to that understanding—a body of historiography incorporating debates among the various schools of historical analysis, incorporating primary written and oral sources in the Hawaiian language, and incorporating interdisciplinary understanding. What we do have, and even then in modest quantities, is the telling of tales. This recent publication by Jane Silverman succeeds primarily at that level, and it raises questions for further analysis.

POSSIBLE INTERPRETATIONS OF KA'AHUMANU

Silverman's book gives us the facts of Ka'ahumanu's life, leaving interpretation primarily to the reader. While this modest refusal to interpret is one of the book's charms, the challenge remains to sort

through the many possible interpretations of the facts. Answers to the question "who was Ka'ahumanu?" can be grouped as follows: one, Ka'ahumanu as heroine; two, Ka'ahumanu as villain; three, Ka'ahumanu as victim; and four Ka'ahumanu as Hawaiian. Each of these is discussed below.

Ka'ahumanu as Heroine

Silverman's book, launched at a ceremonious reception graced with the dignified presence of the Ka'ahumanu Society, does offer the implicit message of Ka'ahumanu as heroine. Ka'ahumanu is portrayed as an heroic and positive character in several senses.

First, because of her charismatic style, which was remarked upon so consistently by both Western and Hawaiian observers, the description of Ka'ahumanu as a woman of presence rings true. Second, there is the interpretation of Ka'ahumanu, the modernist. Like Kamehameha I, described by Silverman as Ka'ahumanu's true love, Ka'ahumanu understood the significance of Hawai'i's contact with the outside world. She was a modern leader in her use of global vision and power brokering. She adapted to change, acquiring both the Western concept of the rule of law and the Western religion of the missionaries. Ka'ahumanu was the ultimate politician, consolidating her own power through her wits and flexibility. Silverman notes the missionaries' sentimental praise of Ka'ahumanu's piety. Ka'ahumanu's quick recognition of the importance of missionary teachings, including literacy, might as easily represent an astute survival sense as it does religious devotion. The *ali'i* (nobility) had long understood the value of alliance and of placating enemies.

Observers from many viewpoints can claim Ka'ahumanu as their patron. For women, she can represent nascent feminism. This is the Ka'ahumanu of *'ai noa*, eating together with men, in an act understood by some as egalitarian. For lawyers, she is lawgiver, the first to adopt Western laws in Hawai'i. For missionary descendants, she played a critical role in introducing Christianity to Hawai'i. The missionaries themselves acknowledged that they had minimal success until Ka'ahumanu took up their cause. For Hawaiians, in contrast, Ka'ahumanu is heroic as a survivor, manipulator and strategist representing one of the many adaptive forms of Polynesian resistance to Western incursion in the Pacific. No idle victim nor passive observer of the arrival of the *haole* (Caucasian), Ka'ahumanu quickly sensed the need to form

alliances and to adopt Western ways to serve her own ends. Her choices helped to lengthen the reign of the Hawaiian Monarchy, to the chagrin of the traders and merchants who wished to make Hawai'i their own.

Ka'ahumanu as Villain

In contrast to these varying positive interpretations of Ka'ahumanu's role are the possible negative interpretations. Under one such view, Ka'ahumanu, like Kamehameha and his descendants, was much concerned for her own wealth and power. The photo of her rocking chair (p. 129) recalls this side of Ka'ahumanu. It is a fine chair, the seat brocade and the spindles decoratively lathed. Coveting such a chair, she turned to missionary Hiram Bingham to make it for her, just as she turned to Western advisors to draft new laws. Wanting things Western that could only be obtained through Western advisors meant Ka'ahumanu became an agent of hegemony.

This negative interpretation of Ka'ahumanu as a self-regarding ally of the West suggests a related challenge to the entire concept of a biography of an elite personage. What of history from the bottom, a critic might ask, demanding instead an increase in historical writing about what was happening to the *maka'ainana* (commoners) in Ka'ahumanu's time? Even historians indulging in the "event" and "personage" style recognize the need to ground individual stories within the social context of the times.¹ Thus it is fair to ask what the *maka'ainana* thought about Ka'ahumanu and how their lives were connected to hers.

Ka'ahumanu as Victim

Another interpretation of Ka'ahumanu would deny her independent significance. Ka'ahumanu, in this view, was an inevitable victim of events larger than any individual. The demand for trans-Hawai'i trade and transport, the religious expansionism of the missionaries, the balance of international power, and the effect of disease and social dislocation on native communities, all made it inevitable that the leaders of Hawai'i would form alliances with Westerners and discard Hawaiian ways. This analysis sees Ka'ahumanu as an effect rather than a cause. A sympathetic holder of this view might see Ka'ahumanu's life as a tragic one. A more cynical observer might simply say that her life was

a reflection of global events larger than herself, neither tragic nor admirable, but simply inevitable.

Ka'ahumanu as Hawaiian

The interpretations suggested thus far all tend to look to the future, asking what role Ka'ahumanu played in the eventual path of Hawaiian history. It is important to remember, however, that Ka'ahumanu was a Hawaiian. Hawaiians, I am told, looked to the past.²

The challenge of understanding Ka'ahumanu as a Hawaiian awaits further developments in the field of Hawaiian studies. Let me just suggest for purposes of this essay that Ka'ahumanu as a Hawaiian had a world view essentially Hawaiian, derived from the Hawaiian past. Thus any Western interpretation of her actions must ultimately confront the Hawaiian universe. How did Ka'ahumanu understand the significance of the actions of the newcomers to the ancient concepts of *kapu* (sacred) and *noa* (secular)? How did the missionaries fit into her concept of the *kahuna* (spiritual) role? How did her law-making reflect a Hawaiian desire for balance and correctness in daily life? The acts of Ka'ahumanu's adult life represent in part her efforts to respond with Hawaiian logic to a chaos imposed from without. Understanding this effort awaits further work by scholars familiar with Hawaiian language and culture.

CRITIQUE

The task of reviewing would be simple had Silverman adopted one or another of these interpretive models around which to settle the descriptions she offers. Silverman carefully dodges the easy critique by forsaking interpretation. This dodge leaves the reader wanting. In spite of this, or perhaps because of it, the book is appealing in its modesty. The author frequently uses words of limitation. She labels speculation as such. "Perhaps," "could be," and the simple question mark are repeatedly used to avoid direct assertion and interpretation. This style is female in the positive sense that willingness to express doubt and to avoid direct conflict is sometimes associated with women.³ Also, in the realm of style, the author deserves compliments for clear prose and the welcome insertion of a few poetic turns of phrase. The occasional use of Hawaiian imagery and references to the natural world show respect for the Hawaiian subject, as in her surfing chant (p. 11). The image of

Ka'ahumanu, the wave rider, is one aptly associated with a woman living in a time of change.

Given the ability to produce eloquent phrases demonstrated throughout the book, the author's abrupt and plain last line is puzzling: "Two of Ka'ahumanu's nieces succeeded her as *Kuhina nui*" (p. 146). In the concluding line, the author sticks steadfastly to description. The text, however, suggests implicit outlines of interpretation. For example, describing the way in which Hawaiians mixed Hawaiian and Christian religious observances "seemingly at random" (p. 78) rejects the interpretation that in Ka'ahumanu's world view such blending was logical and deliberate. Similarly, Silverman suggests a distinction between secular *kapu* and religious *kapu*, associating Ka'ahumanu with the former. It is not clear that the Hawaiians made this distinction. A "secular" *kapu*, such as a rule of commerce, might have a religious base in terms of the order and righteousness that can accompany correct commercial practice. Even Western thinkers debate whether such seemingly secular law is really based on a sense of morality.⁴ By giving a secular tilt to much of Ka'ahumanu's law making, Silverman is offering an interpretation of her own.

A further implicit interpretation is the description of Ka'ahumanu as willful, decisive, ambitious, and powerful. Silverman thus rejects a materialist or instrumentalist interpretation of Ka'ahumanu as a product of economic circumstances, as well as any more simplistic and unflattering view of Ka'ahumanu as passive victim. Silverman's description, perhaps to an exaggerated degree, is of a woman in control of her own destiny.

While portraying Ka'ahumanu as masterful, Silverman carefully avoids adulation. Moments of selfishness, jealousy, stubbornness, and impulsiveness are also described. The overall description is a complex one that recognizes Ka'ahumanu's importance as an individual.

The book succeeds in the task of calling attention to Ka'ahumanu and her times. It honors the subject by recognizing her historical significance. The book offers no explicit interpretation of Ka'ahumanu's large role, and it does not make the broader theoretical connections to historical and anthropological debates. In professing no one particular interpretation, the book does inevitably make an historiographical statement that is ultimately conservative. It is a statement of description as historiography, a statement that it is possible to write history without a point of view. As one who believes that objectivity is impossible, I reject this position to the extent Silverman asserts it. This is, however,

not an entirely fair criticism of a much-needed "first stage" effort in Hawaiian historiography.⁵

Telling the story of the life of a woman like Ka'ahumanu is no easy task. Without a book like Silverman's, the writers who follow would have to invent the conventional before they could move on. Now that Silverman has taken the time, the effort, and the risk of description, the task remains for those who accept the challenge of second-stage scholarship to go beyond.

A few additional points of criticism relate to sources and orthography. Sources are a problem for any biographer of turn-of-the-century Hawaiians. Many of the available sources are contemporaneous reports of the traders, diplomats, explorers, and missionaries, all of whom filtered their description through their own world view. The most frequently cited sources in the Hawaiian language, relied upon extensively by Silverman, are more apt to encompass a Hawaiian perspective but also to reveal missionary influence. Those who could read and write, after all, acquired those skills through missionary training and Bible study. This bias is further complicated by English translations that create a potential for translator's bias. This is particularly true of the texts translated at an early date. While Silverman acknowledges the limitations of her sources, the reader is left with nagging doubts about whether what Hiram Bingham felt he saw—for example, Ka'ahumanu's devoutly Christian death—is what a Hawaiian would have seen at the same event. Given the limitations of the sources, a broader disclaimer may have been appropriate in the text. This is particularly necessary where the book contains long passages of extended description without citation, making it impossible for the serious readers to check the sources line by line for possible bias.

Historians using Hawaiian language sources more extensively may be able to add to Silverman's description. The techniques recently developed by ethnohistorians, including analysis of oral traditions and analysis of culture in a historical context, will add to our future understanding. There is also room for critical literature on the sources, including both Western and Hawaiian accounts. In reviewing Silverman's book, it is evident that not only her book, but the work of many historians relying on second-hand accounts, would benefit from critical bibliographical work in Hawaiian history. What do current scholars of Hawaiian language, for example, have to say about the accuracy of early translations? Silverman can hardly be faulted for facing the challenge all historians face: attempting to tell a story from a vantage

point removed in time. The challenge remains to build a more comprehensive body of research in Hawaiian history.

The Friends of the Judiciary History Center deserve compliments for their support of such research. They have recognized that the legal history of Hawai'i goes back at least to the time of Ka'ahumanu. The book is handsomely designed and presented. The nonuse of standard Hawaiian orthography (the glottal stop and macron) in the text is an unexplained and regrettable omission that I hope will be corrected in future publications by the Friends. It is also hoped and expected that they will continue to publish interdisciplinary works, representing a wide range of interpretations of Hawaii's unique legal history.

Kaahumanu: Molder of Change, is a welcome addition to the literature. It invites critique and challenges historians to give further meaning to the lives of the *ali'i*. Its greatest achievement is in the description of a woman powerful, imperfect, and ultimately likable. After reading the book, I felt I knew Ka'ahumanu better, and I wanted to know more. Leaving the reader with such an impression is no small achievement. The author has succeeded in what she attempted to do.

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NOTES

¹ Edward Berenson, "The Politics of Divorce in France of the Belle Epoque: The Case of Joseph and Henriette Caillaux," *American Historical Review* 93.1 (February 1988): 31-55.

² Lilikala (Dorton) Kame'eleihiwa, "Land and the Promise of Capitalism: A Dilemma for the Hawaiian Chiefs of the 1848 Mahele," diss. U of Hawai'i, 1986, makes this point eloquently. I am particularly grateful to her work for expanding my understanding of Hawaiian history.

³ Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge: Harvard U P, 1982), suggests that women are more likely than men to seek mutually agreeable resolutions of conflict. Other feminist theorists have criticized Gilligan's work for stereotyping women's behavior: for example, Catherine MacKinnon, "Critique of Gilligan," *Buffalo Law Review* 34.1 (Winter 1985): 11-88.

⁴ Charles Fried, *Contract as Promise: A Theory of Contractual Obligation* (Cambridge: Harvard U P, 1981), suggests a moral basis for contract law.

⁵ Gerda Lerner, *The Majority Finds Its Past: Placing Women in History* (New York: Oxford U P, 1979), describes first-stage women's history as an attempt to compensate for inattention to women in conventional scholarship.

Captain Jacobus Boelen. *A Merchant's Perspective: Captain Jacobus Boelen's Narrative of His Visit to Hawai'i in 1828*. Translated and with an Introduction and Notes by Frank J. A. Broeze. Hawaiian Historical Society, Honolulu, 1988. 117 pp. Illustrated. Notes. Index. \$20.00.

Several years ago, when I was doing research on Kealakekua Bay, I ran across a sketch showing the ship *Wilhelmina & Maria* in the Bay. Curious whether anyone aboard had written a description of the Bay, I checked Bernice Judd's *Voyages to Hawaii before 1860* (1929; 1974) to discover the note, "Boelen's book is in Dutch and no translation has been found" (1974, p. 50). That was discouraging news for a researcher, especially with a language that seemed relatively inaccessible in this part of the world. The Historical Society's program to seek works on Hawai'i in languages other than English that have historical value and to have them translated and made available is an important contribution.

This publication of the voyage of Jacobus Boelen to the Islands in 1828 is a good choice for translation, as indicated by the title given the volume, "A Merchant's Perspective." Boelen was experienced as a trader and as an observer of cultures other than European. A naval officer thrown out of work, as most were, by the conclusion of the Napoleonic Wars, he had become an officer on merchant ships. He had traded extensively from Holland to the Dutch East Indies. The voyage that brought him to Hawai'i was a daring one. He had projected a trading voyage round the world, utilizing the products of South American ports to trade in the Far East. In the Hawaiian Islands Boelen traded and socialized with foreign resident merchants, and it is their viewpoint, a viewpoint we seldom have access to, that he reports. He judged the sandalwood trade to be nearly exhausted, and, seeing no inducement to Dutch trade at the Islands, he did not become involved in the nationalistic games other merchants in Hawai'i played. Boelen was a man of practical imagination. As we read, we feel that he is a balanced and trustworthy observer.

Frank J. A. Broeze is much more than a translator. He is an authority

who knows the background material on the Dutch in Pacific maritime history so well that his introduction deftly places the Boelen voyage in historical perspective. His biographical identifications and his footnotes on Hawaiian material are detailed and to the point.

It was a happy circumstance for Boelen that one of the first people he met as he came into Kealakekua Bay was William French. French, an American merchant headquartered in Honolulu, had extensive trading relations throughout the Pacific. He contracted with Boelen to carry the sandalwood he was collecting to Canton. This contract was the reason for Boelen's six-weeks stay at the Islands during which he sailed to Honolulu and Waimea, Kaua'i to collect his sandalwood cargo. Boelen, though he does not indicate that he is aware of it, is a witness to a significant moment in Hawai'i's economic history, and this is what gives the book its primary interest. Two years earlier, at the request of American traders, the United States had sent the U.S.S. *Peacock* to coerce the chiefs into paying their trading debts with the only commodity they had, sandalwood. To get the required wood, the chiefs placed a tax of one picul of sandalwood on every man and of one mat on every woman. As an extra inducement, the chiefs also allowed the commoners to take sandalwood for themselves. This event had important economic, social, and political consequences in recentralizing government power fractionized by Liholiho's being forced to share Kamehameha's sandalwood monopoly with the other chiefs, in perpetuating American control of the sandalwood trade, in depleting the forests, in causing deaths and famine. Boelen looks at what he sees as a merchant, in terms of the quality of the wood and the efficient manner in which French operates his business. He does see some of the consequences of the trade for the commoners; but neither he nor the other merchants show awareness of its broader social impact.

Kuakini, the Governor of Hawai'i, was with French when Boelen met him. Kuakini was undoubtedly there to insure collection of the wood that needed to go to French to pay off the chiefs' debts. When Boelen returned Kuakini to his home at Kailua, he was royally entertained by Kuakini. He stayed overnight in Kuakini's "princely home" (p. 35) and named with approval the extensive European furnishing. The purchase of these furnishings had, of course, been one of the reasons for the sandalwood debt. Boelen gives us interesting glimpses of two of the young chiefs, Kuakini's daughter, Kamanele, and Leleiohoku, son of Kalanimoku.

At Kealakekua, Boelen visited Hikiau *heiau* and at Kailua, Ahu'ena

heiau. He described the houses of worship, the sacrificial table, and the idols, especially at Kailua. He comments, "that I would gladly have heard an explanation of the symbolism expressed by these twisted and monstrous imitations of human figures" (p. 37). The existence of these idols in 1828, especially at Kailua, is a surprise. Auna, the Tahitian missionary, records that in 1822 Ka'ahumanu and Kuakini gathered up the idols at Kailua and in his presence burned over a hundred of them. Ka'ahumanu remarked that they had not gotten them all, that a few were probably still hidden in the rocks. When William Ellis visited Hikiau *heiau* in 1823 he records only bones scattered there. In his Introduction, Broeze explains that Boelen had supplemented his own observations with "some undocumented material from other published narratives" (xiv). It seems highly likely that the description of these *heiau* is borrowed from some earlier narrative when the *heiau* were still in active use.

Boelen's visit at Honolulu occupied the greatest part of his time in the Islands. While aboard, he often entertained the 14-year-old Kauikeaouli (Kamehameha III), who was delighted to sit on deck with his attendants, practicing reading lessons. Boelen gives other intriguing and somewhat ridiculing glimpses of Ka'ahumanu, pulling her head out from under a blanket to greet him, and Kekuana'oa, frozen in a pose for an American painter. He also records that the talk of whaling in Honolulu turned upon recent incidents of the ferociousness of the sperm whale which 30 years later would metamorphose into Moby Dick. He cites the details of the sinking of an American whaleship (the *Essex*) by a whale eight years earlier and of an attack on the U.S.S. *Peacock* two years earlier. The later case had already become exaggerated, for the vessel had actually struck a sleeping whale, a clarifying explanation which would have been useful in the footnote.

It is, however, the straightforward description of French's store, where Boelen sold off his European goods, that gives good information about how Honolulu businesses operated. Boelen also places French's partner, Stephen Reynolds, whose long merchant's diary one hopes will someday be published, in his business setting.

The incident, however, that most reveals the personality of the narrator of the journal is his entry into Honolulu harbor. Boelen's pride in his seamanship and his determinedness are both called upon when the sole harbor pilot, Alexander Adams, left him waiting outside five days. On the sixth day Boelen took a complete survey of the harbor entrance and on the seventh day warped his vessel into the harbor with

his own boats and the help of a boat from a Russian vessel. Both operations he gives in loving detail. He fully felt the "pleasure" of showing Adams that he had been right earlier when insisting it was safe to bring him in. Both in his passage to the Islands from South America and at each of his anchorages, Boelen gives minute detail that might be useful to other navigators.

The last place Boelen visited was Waimea, Kaua'i, where he stayed a few days to load the last of the the sandalwood cargo. He met the chief Kaikio'ewa and Captain John Ebbets, an American trader, and made several excursions up river. Boelen spent some time studying the canoe workshop where the largest "and most beautiful canoes in the Islands" (p. 85) were being made.

The translation, which is straightforward and very readable, covers the four chapters of Boelen's visit to Hawai'i. Although Boelen touches only the surface of what he saw, the details will interest researchers of the period and readers of voyages. There is a good index.

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A. Grove Day. *Mad about Islands: Novelists of a Vanished Pacific*. Mutual Publishing, Honolulu, 1987. 272 pp. Bibliography. Index. \$13.95; \$9.95 (paper).

A. Grove Day, Senior Professor of English, Emeritus, of the University of Hawai'i, is an author whom James Michener has described, in *Adventures of The Pacific* (1969, xii), as the "world's foremost authority on the literature in English of the Pacific Islands. It comes as no surprise, therefore, that this latest work of Professor Day's, *Mad about Islands*, is authoritative; the wonder is that this author, creator, and editor of Pacific scholarship and literature in English for nearly 50 years, with a canon of over 50 works carrying his name, should still be going strong.

The main body of *Mad about Islands* consists of a series of biographical/critical essays about writers in English who were, to use Michener's term, "nesomaniacs" (p. 1), or people obsessed with the landscapes and the cultures of islands in the Pacific. Preceding these essays are three

splendid chapters providing background on the territory, both land and ocean, with which the writers were obsessed. In these initial chapters is a most useful summary of the geology and geography of both the stretches of sea and the confinements of land considered by the "nesomaniacs," along with a chronological, entertainingly written survey of the landings of those explorers who first opened up the islands of the Pacific to trade and colonization and to the resulting literature. In a way, these first three chapters chart an "inevitability": given the strategic centering of the Pacific islands between East and West, given the economic value of copra and whale oil, given the drive of powerful governments to find new routes and new resources, the settling of arriving cultures, and in most cases, the resultant overrunning of indigenous populations, comes to seem inevitable. Underpinning much of the literature created by the "nesomaniacs" that Day has taken up, in fact, is a consideration of this "inevitability." Balancing the grim and guilty side of the story, however—and much of the literature is laced with characters who are nothing if not greedy—is the lovely lure: the nostalgia for times past, for innocence, for the absence of hypocrisy.

The first observation any reader of *Mad about Islands* might make is that it is only under a classification such as "nesomania" that such a list of authors as Day provides could be grouped, for although some are sufficiently renowned to be anthologized worldwide—Melville, Twain, Stevenson, London—others such as Louis Becke and Robert Dean Frisbie are mostly known to audiences already enticed by literature about the Pacific; i.e. those who might be classified as mildly "nesomaniacal" themselves.

Another interesting thing is that, except in one or two isolated cases, the "island" influences on the more famous writers appear most significantly as influences on canonized texts, rather than in the authors' works about the islands themselves. For example, although Herman Melville's *Typee* (1846), *Omoo* (1847), and *Mardi* (1849) are grounded on specific island groups such as the Marquesas and the Tuamotus, his greatest work, *Moby Dick* (1851), though unquestionably influenced by the author's passion for the South Seas, transcends any specific locale. And although Robert Louis Stevenson wrote novels and short stories based on his island experiences (*Treasure Island* was written earlier in 1883), it was parallels between village life in Western Samoa and the Highlands of his beloved Scotland that kept him hard at work, as he drew near the end of his life at Vailima, on what many have seen as the beginnings of a master-piece, the unfinished *Weir of Hermiston*.

(1896). And although Mark Twain's reputation as a writer was aided considerably by his *Letters from the Sandwich Islands* (1866)—providing “a frank and sometimes violent view of Hawaii in the reign of the fifth Kamehameha” (p. 84), by references to island experiences in *Roughing It* (1872) and in *Following the Equator* (1897), and by the delight audiences took in his “Sandwich Island” lectures, the major island influence for Twain seems to have resulted in his making some important cultural observations, originally intended for publication in a novel set in Hawai‘i, but appearing finally in *A Connecticut Yankee in King Arthur's Court* (1889). In this work, the Connecticut Yankee is to the people under King Arthur what the American missionary was to the old order in the Sandwich Islands. Professor Day argues that Twain would have been unable to take the anti-missionary stance required by the planned novel of Hawai‘i, since, if the overrunning of Hawai‘i's culture was “inevitable,” one was inclined to prefer the influence of the missionaries over that of the whalers and traders. Such little-known biographical and critical data about these canonized authors is but one factor of *Mad about Islands* that makes the work a significant contribution.

Among the lesser known writers Professor Day accords a chapter to is the team of Charles Bernard Nordhoff and James Norman Hall, known less by their names than by the *Bounty* trilogy, the first volume of which, *Mutiny on the Bounty* (1932), was subsequently used as the basis for three motion pictures. In the case of these collaborators, as with all the others considered in this work, Day provides a comfortable balance between a just, if brief, evaluation of their works and their corresponding South Sea lives, complete with Tahitian mistresses and life-threatening hurricanes.

The most important chapter in the book, I think, is the one on James Michener. Michener's works—seen generally as too popular to be classic and too factual to be fiction—have been problematic for critics. Professor Day's summary of the “nesomania” resulting in Michener's *Hawaii* (1959) places the author in some interesting company. In defending the work against those who were outraged at Michener's fictional distortion of factual material, Day argues that, in *Hawaii*, “few problems of Hawaiian life over the past century and more are left untouched. Michener's big book . . . is founded on truth but not on fact. It anticipated what later writers, such as Truman Capote, have termed ‘faction’ rather than ‘fiction’ ” (p. 247).

All in all, A. Grove Day's new book is a great read and a must to anyone interested in (or beset by) “nesomania.”

A final note: *Mad about Islands* presupposes on the part of the reader a mind's-eye awareness of the geography of the Pacific. Those without such an awareness might wish to have an atlas handy.

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M. G. Bosseront d'Anglade. *A Tree in Bud: The Hawaiian Kingdom, 1889-1893*. Translated by Alfons Korn. University of Hawai'i Press, Honolulu, 1987. xii + 192 pp. Bibliography. Index. \$24.00.

This is, sadly, the last of the distinguished translations from French (and Hawaiian) by Professor Korn, whose English or edited versions of books by 19th century European travellers to Hawai'i have been both scholarly and felicitous. Korn died in April of 1986 after his translation was complete but not the text. He had been working on *A Tree in Bud* since early 1984, and on other projects as well. After his death, two members of the Pacific Translators Committee, who had encouraged the project, worked on the manuscript. Ella Wiswell checked the translation; Alex Spoehr read proof and made the index.

Un Royaume Polynésien, Iles Hawaïi, was published in Paris in 1893 under a pseudonym (G. Sauvin) which, Prof. Korn speculated, may have been chosen in order to separate the opinions from those of the author's three-year role as French consul in Honolulu, 1890-1893. (Presumably he came to Hawaii from Milan and left for a tour of duty in New Orleans.) One might guess that the book was addressed to a rather limited audience—those Frenchmen who might want to structure their trip to Tahiti across the Atlantic, then by rail across America, and with a hesitation in Hawai'i. The opening chapter succinctly moves from Paris to Honolulu in 24 days, "only three times in a different bed" (p. 15). This astounding feat means that he went straight from Atlantic steamer to Pullman car which went on through Chicago. Thus his remarks on his two cities of transit are bookish labels. New York: "In a kind of perpetual fever, thousands of people rush through the streets . . . in pursuit of the almighty dollar" (p. 5). Chicago: "the most extraordinary realization of American genius"

(p. 9). The real "third bed" must have been of some duration in San Francisco:

The streets are more spirited and lively than streets elsewhere, the crowds more gracious and easygoing; the private houses less shut-in and forbidding, made especially inviting because of their vividly painted exteriors. Finally, the women of all classes are more elegant and stylish than are women in other parts of America. Indeed, in San Francisco people drink wine and seek amusement on the Sabbath" (p. 12). [A sentence aimed at the Puritan Protestantism of Honolulu?]

On board the S.S. *Australia*, he carried "a library of old books concerning the history of the archipelago and its people" (p. 14), which he lists in his bibliography. Thus he came with a scholar's preparation for his post as consul, and soon he added the best of the English books available in Honolulu.

Chapters deal with the past and modern Hawai'i: Honolulu, Kalākaua "a Kanaka King," his death, the accession of Liliu'okalani, things Hawaiian, "Progress," and "Business." All are clear, interesting summations of an in-between culture. One finds here a first-person, Fodor-like travel book up to date as of 1893. Professor Korn describes this curious narrative stance:

Indeed, the charm of Bosseront d'Anglade's travelogue-memoir consists partly in the way he cleverly plays the role of a leisurely Parisian tourist, but an exceptionally perceptive one, while never once alluding to his privileged official status (xi).

His ethnic lifestyles are all urban. Of the Hawaiians:

. . . many do absolutely nothing. They have one little house and one horse, own a bit of land which they rent to a Chinese who uses it to grow taro, and then they spend their time fishing, ambling about town, visiting back and forth or staying home to play the guitar, sing songs, and weave their flowery head wreaths (p. 50).

The Japanese "who live in Honolulu work as house servants, laundrymen, gardeners, day laborers, petty merchants. And for these townspeople Honolulu is paradise." And to the "Portuguese go the most

strenuous jobs." And "... foreigners [haoles], which is to say the conquerors," are

... laborers, either self-employed or working for one of the iron foundries ... or a bank or a business concern. This miscellaneous group includes retail merchants, plantation agents, lawyers, doctors of medicine, bar-keepers and bar-boys. These people in general acquire capital and benefit greatly to their advantage from the labor of others (pp. 50-1).

Honolulu seems to him a prodigal place:

The family of an employed worker enjoys an elegant home, a pretty garden, a Chinese servant, a carriage which permits Madame to drive Monsieur to his office and fetch him back by evening ... a statistician has ascertained that in no other part of the world is there so large a supply of carriages ... (p. 51).

In two very interesting chapters, he becomes himself a curious traveller: in "An Excursion to Kilauea Crater" and in the account of his accompanying Queen Liliu'okalani to the leper colony on Moloka'i.

He spent several days at the Volcano House and had a transcendental experience while "sitting at the edge of Halemaumau, watching the volcano in full eruption" (p. 146). It was not Mme. Pele he found there, but God. No one has better described "Pele's hair":

There are certain types of lava that obviously possess both a liquidity and stickiness of texture like that of the lightest of straws; when they are caught by the wind, they fly through the air and their scintillating journey ends when they fall in long, slender, silken threads, tinged with gold and resembling spun glass. In that strange form, as legends tell us, lava is known among Hawaiians as Pele's hair (p. 143).

The chapter on the leper colony at Kalaupapa on Moloka'i is the most moving, for it was his fortune, by his own request, to accompany the new Queen on her troubled inspection trip to her relegated subjects. He writes, "This sense of utter grief that fills the air will dominate the whole day as the mournful keynote of this regal visit" (p. 169). He hints at the unease that a visitor may feel among lepers. "I was provided with a horse that apparently did not belong to a leper" (p. 173).

This "Royal Progress" of April 27, 1891, is disposed of in two sentences in both *Hawaii's Story by Hawaii's Queen* (1898), and in Ralph Kuykendall, *The Hawaiian Kingdom* (1967). The *Friend* of May 1891 is almost as parsimonious about this unusual expedition that was accompanied by Berger and the Royal Hawaiian Band: "26th Queen Lililokalani and a large party depart per *Likelike* for a visit to the leper settlement," followed by, "28th Return of the Queen and party from their Molokai visit of observation and sympathy."

One of those on the visit was a Kamehameha School for Girls teacher, Miss Ida Pope, whose long letter home is excerpted in Helena Allen's *The Betrayal of Liliuokalani: Last Queen of Hawaii* (1902). Pope's narrative shows how carefully our author selected and pruned his. He does not mention the controversial aspects, such as that many on the trip were invited (graciously and thoughtfully by the Queen) so that they could visit leprosy relatives unseen for many years, or that the visit was severely attacked by the Honolulu press.

These two personal experience chapters make one wish that the author had not submerged his official status and in so doing created a somewhat fictive (but still attractive) person.

He has two philosophic pages on Mānoa valley where he rested in search of the picturesque and the Hawaiian essence. "Many a delightful moment have I spent by Manoa Stream, lying upon the grass and surrounded by the flowery wilderness. Whole hours have I spent thus dreaming . . ." (p. 107).

The title *A Tree in Bud*, abstracted from the text, suggests that the image is the theme of the book, but a future leafing was not foreseen by Bosseront d'Anglade. The little volume uses as its endpapers a map fold-in in the original. (Helpful arrows point the way to *Japon, Australie, and Etats-Unis*, but not to Tahiti.) The elegant dust jacket has the ghostly image of RLS in a high-backed wicker chair, quite as we may envision this *déagé* 32-year-old author.

BIBLIOGRAPHY

This list of publications was prepared in 1986 by Professor Korn: Co-editor, *American literature: a Brief Anthology* (1949); "Mac Flecknoe and Cowley's Davideis," *The Huntington Library Quarterly* (1951); "Puttenham and the Oriental Pattern poem," *Comparative Literature* (1954); *The Victorian Visitors: an Account of the Hawaiian Kingdom* (1958); (with Mary Pukui) *The Echo of Our Song: Chants and Poems of the Hawaiians*

(1973); *News from Molokai: Letters between Peter Kaeo and Queen Emma, 1873-1876* (1976); translator, Charles de Varigny, *Fourteen Years in the Sandwich Islands* (1980); translator, Bosseront d'Anglade, *A Tree in Bud* (1987); and poetry in several anthologies, including *Festival: Poems from Hawaii* (1966); *A World Treasury of Oral Poetry* (1978); *Poetry Hawaii: A Contemporary Anthology* (1979); and essays that were preliminaries to his books in *Pacific Historical Review*, *Oceanic Linguistics*, and *The Hawaiian Journal of History*."

For these riches all students of Hawaiiana are greatly indebted to Alfons Korn.

Charles S. Bouslog
Historian

Na Mele Hula, A Collection of Hawaiian Hula Chants. Volume I. Compiled and Annotated by Nona Beamer. Institute for Polynesian Studies, Brigham Young University—Hawai'i Campus, Lā'ie, 1987. x + 86 pp. Illustrated. Index. \$14.95.

Na Mele Hula is a welcome addition to the small body of literature on the contemporary performance of traditional Hawaiian dance chants. The Beamer family has long played an active role in the presentation and perpetuation of Hawaiian music, and this volume is yet another effort on the part of Nona Beamer, well known to students and appreciators of Hawaiian music and dance, to preserve and share her family traditions. Mrs. Beamer provides the reader with a unique opportunity to perceive traditional hula chants from an individual performer's point of view.

The publication presents 33 chants, most of them familiar to the *hula* student, divided into four groups based on the general context of the chant: nature chants, *ali'i* (nobility) chants, place chants, and Pele chants. The chants are introduced with brief narratives that inform the reader of their meanings and history. The chant type, chant style, and hula type are then identified, followed by the chant text in Hawaiian and English translation and annotated with valuable informational notes. Musical notations of the chants appear opposite the texts.

In the preface, the author describes how she learned these chants and accompanying dances from her grandmother, Helen Desha Beamer. In

the Introduction, the author presents brief background information on the performance of traditional Hawaiian chants and dance in general, and encourages the reader to use the publication for both learning and teaching. For easy reference, an Appendix provides lists of Hawaiian terms for chant types and styles and for hula types. A comprehensive Index is included.

An accompanying cassette with approximately 50 minutes of recordings is available by mail order from the author. It includes performances of all the chants in the order they are presented in the publication. I found listening to the recordings along with reading the book essential for gaining a fuller understanding of the chants.

Since most of the dance chants are also accompanied by musical instruments, which are identified in the introductions to the texts, I wondered why the rhythms of these instruments were not also notated with the chants and why these instruments were not used in the recorded performances of the chants. The *pa ipu*, or gourd drum, traditionally accompanies the Pele dances and many other dances from the Kalākaua and Lili'uokalani period included in this book, but it is not mentioned either as an instrument or as a dance type. In the Introduction, the author describes how traditional rhythmic patterns played on *hula* instruments were taught. The pattern traditionally used for the beginnings of many *hula* is used as an example. However, the instrument used for playing this pattern is not identified, nor are the rhythms notated. Most hula students and teachers will know how the beat patterns sound and that they are played on a gourd drum, but there probably will be readers who will not. The inclusion of these and other hula instrument rhythms on the recording as well as in the notations would have been of great benefit.

It is not clear whether the Hawaiian terms designating chant types and styles and hula types are meant to be comprehensive to traditional chant and dance or refer to only those chants and dances presented in this volume. As the author infers, each family repertoire was characterized by its own particular style and its own variants of well known chants. Since some of the terms in the Appendix are not included in the information presented for the chants, the reader can never be certain that, for example, "A Ko'olau Wau" was performed in the Beamer tradition as a *hula pahu* (wooden sharkskin drum) as it usually is or as some other type of *hula*, or that "Keawe O'opa" was indeed used as an exit dance, *hula ho'i*. Also, none of the chant styles in the text are identified as "ho'olaha." It was also difficult for me to distinguish

the differences in chanting style according to the terms used to designate them. For example, for chanting "Nou Paha E," is the style "ho'onana," like "kānaenae," also defined as "prayerful" in the Beamer tradition?

There are some problems with the book. The author is careful to note that the notation was not meant to represent exactly the chanter's performance, but that it was "devised . . . for its simplicity—it tells us what we need to know" (p. 3). For the reader, especially the teacher and student, to gain the most from the notation, I again emphasize the need to purchase the accompanying cassette and follow the notations with the recordings. The primary problem with the notation is its misrepresentation of the tonal relationships. There are, moreover, additional technical problems that may cause confusion. The addition of a bibliography and a discography would have been useful, too. Many of these chants have been published in Nathaniel B. Emerson's *Unwritten Literature of Hawaii* (1909), Helen H. Roberts' *Ancient Hawaiian Music* (1926), and in both Johnny Noble's and Charles King's Hawaiian song anthologies. The chants have also been recorded by respected hula practitioners and are available on commercial discs.

In summary, however, *Na Mele Hula* is an attractive publication with vivid illustrations written in a warm, personal, and respectful manner. Together with the accompanying cassette, it serves as valuable primary source material for a particular style of chant and for a particular Hawaiian family tradition.

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Ruth M. Tabrah. *Niihau: The Last Hawaiian Island*. Press Pacifica, Kailua, Hawai'i, 1987. x+243 pp. Illustrated. Index. \$12.95.

Niihau: The Last Hawaiian Island is an important contribution to the growing library of books about the Hawaiian Islands. Ruth Tabrah has blended a well-researched and easy-reading account of Ni'ihau's history, drawn from numerous sources, coupled with personal experiences from her three visits to the island as a member of the State's Board of Education. By describing these visits briefly in the first chapter, Tabrah frames her work in authenticity.

Although not the first detailed chronicle of Ni'ihau (Tabrah alludes to and credits many of her sources), none that have preceded it have blended the interesting history of the island with the quality of Tabrah's prose.

She begins, as is appropriate when writing about Hawai'i, with references to creation chants. They describe Ni'ihau as the original home of the goddess Pele. One need only listen to the chants of today's *kumu hula* (teachers of hula) to appreciate the importance and respect ancient Hawaiians had for Ni'ihau. The island is frequently mentioned during these *mele* (chants) because it is also the place where the goddess of hula, Laka, first taught her art.

Any description of Ni'ihau's immediate post Western contact period is sketchy, to say the least. The journals of adventuresome seafarers of the late 18th and early 19th centuries are the only documents that describe conditions of the island and the nature of its inhabitants. Tabrah's research of the journals of Cook, Vancouver, Portlock, Dixon, Meares, Broughton, Cleveland and others is thorough. Their accounts, coupled with her skill at interpreting them, carry the reader through Chapter VII and help recreate the era when the lure of Ni'ihau's hearty yams, its soft and beautiful makaloa reed mats, and its innocent and willing women were too tempting for captain or crew to resist prior to embarking on a lengthy transpacific voyage. Unquestionably, Tabrah's literary skill is the catalyst that molds these otherwise sporadic and fragmented journal accounts into amusing reading. If not for her adept writing, the first 80 pages of the book would be of keen interest to only the avid Hawaiian historian. She also skillfully blends into her narrative what is occurring on other islands to help inform the reader, on a broader scale, about changes that are occurring in the archipelago.

One of the other islands that has always been and still is inextricably entwined with Ni'ihau and, thereby, largely affects happenings there, is its nearest neighbor island, Kaua'i, 17 miles across the Kaulakahi Channel. With that in mind, the reader will not find Tabrah's frequent references to Kaua'i's history distracting, but rather an amplification of what occurred on Ni'ihau.

The arrival in the Sandwich Isles of the Christian missionaries in 1820 accelerated the changes that were slowly evolving since Cook's first landings. The influence of these men of the cloth was profound. They brought with them the power of prayer and the alphabet; or, as the islanders termed them, *pule* and *palapala*. Tabrah shows how belief in the Christian God permanently affected the lives of the Ni'ihauans

but also explains how the English language that became commonplace on the other islands never found root on Ni'ihau.

Today, Ni'ihau is the private property of the Robinson family of Kaua'i. They are the descendants of Eliza and Francis Sinclair who purchased the island from the Hawaiian monarchy in 1863. Tabrah gives full and accurate account of the Sinclairs' travels from England to New Zealand and, eventually, Hawai'i. Of particular interest is her description of how a few years of unseasonable precipitation (just prior to the arrival of the Sinclairs to Hawai'i) "lushed" the island to the point where the Sinclairs thought they had found the ideal place to begin a ranching operation. In short order, they discovered that Ni'ihau's harsh, dry climate was hardly conducive to permanent residence, much less to conducting a profitable business enterprise.

Bruce Robinson, current manager of the Ni'ihau Ranch, has expressed, to this reviewer, the family's intent to make the island a successful business. The family prides itself on its history of business acumen and refuses to cast Ni'ihau aside as a lost business venture, notwithstanding its lack of water. Tabrah details the conservation efforts of Aubrey Robinson at the turn of the century and describes past and current business ventures such as sheep, cattle, honey, and kiawe charcoal. What Tabrah fails to describe at any length in the book is the art of shell lei-making. The collection, preparation, and stringing of these delicate leis is a time-consuming process and one for which the Ni'ihauans have become greatly admired. The tiny shells are unique to Ni'ihau and are, indeed, themselves individual works of art. As a result, the leis sell for hundreds, and even thousands, of dollars. Families supplement their income by selling the leis through brokers—many of them extended family—on neighbor islands. While not a business enterprise of the Robinsons, this important part of Ni'ihauan lifestyle merits more than a passing mention in any account of the island.

The public's perception of Ni'ihau as a mysterious island was spawned and has been nurtured by its inaccessibility over the years. Tabrah's claim that the Sinclair-Robinson family permitted a free flow of visitors to the island during the first half century of ownership challenges the commonly held belief that the isolation of the island began in 1863 when it was purchased.

Tabrah cites the delicate environmental balance of the island and the lack of public transportation as the reasons Aubrey Robinson imposed visitor restrictions about 1915. She explains, in great detail and with exceptionally good use of anecdotes, how the family was forced to

regulate both visitation to the island and its population by relocating Ni'ihauan families to Kaua'i commensurate with existing water supplies. Instead of criticizing the owners for the isolation of Ni'ihau for the next 50 years, Tabrah credits their foresight. She says their efforts kept the life of that island "in balance" and, thereby, maintained its habitability and limited economic viability.

The book contains much detail, even to the point of describing the breakfasts prepared for visitors at the family's ranchhouse in Ki'eik'e on Ni'ihau. While the number of these detailed accounts may be considered excessive, Ni'ihau is a small island. Its impact on the rest of the archipelago is equally small; perhaps even insignificant. It has also been isolated from the outside world for virtually the entire 20th century, thereby limiting the amount of documented information about it. To even attempt to construct a mosaic of the island mandates the use of whatever is available. In that context, Tabrah's use of minutia enhances rather than detracts from the book.

Ni'ihau became a political football in the late 1960's and early 1970's. Tabrah describes the State's attempts, led by former Governor John Burns, to acquire the island. Her personal interview with the Governor during this period demonstrates that Tabrah's interest in the plight of Ni'ihau is rooted in time.

Tabrah's assertion that the labels "mysterious" or "forbidden" are erroneous when describing Ni'ihau is, perhaps, true when considered today. But to claim that these descriptions were misapplied during the entire tenure of Sinclair-Robinson ownership is arguable. Certainly, to those who have longed to experience Hawai'i's seventh and smallest inhabited island, the place has always been a mystery. This is particularly true during the last 50 years when improvements in transportation and communication have made the world so much smaller; yet, Ni'ihau remained off limits. The fact that so many rumors and so much speculation arose during the years about life on Ni'ihau or the motives of the owners in maintaining the island's seclusion is indicative that the feeling among the general public was truly one of intrigue and denial. To live in a place where none of the beaches are private yet an entire island in the chain is sequestered from the public cannot help but conjure in the minds of those denied visiting rights perceptions of mystery and forbiddenness.

Tabrah's book is a vivid portrayal of Ni'ihau's rich history and lifestyle. Readers, however, must contend with poor copy-editing and proofreading by the publisher. This is unfortunate when one considers

that Tabrah has authored the first comprehensive book on Hawaii's "most Hawaiian island." It is a special place, and Tabrah's book fills a significant void in Hawai'i's history.

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Elizabeth Tatar. *Strains of Change: The Impact of Tourism on Hawaiian Music*. Bishop Museum Press, Honolulu, 1987. 29 pp. Illustrated. References. Selected discography. \$9.95.

The evolution of Hawaiian music is a complicated business, as Tatar so succinctly demonstrates in her Introduction to *Hawaiian Music and Musicians: An Illustrated History* (1979). Influences on the music have been numerous and varied, and despite the long overdue attention given to Hawaiian music in recent years, the subject of the present essay has been largely ignored. One searches the literature in vain for writings on the important relationship of tourism to Hawaiian music. *Hawaiian Music and Musicians*, for example, only considers in passing tourism's influence on the music. Writes Tatar in the present study:

Interestingly, tourism's effects on traditional Hawaiian music have been largely ignored by Hawaiian musicians and scholars; indeed, any implications that such effects even exist are viewed with distaste and are usually, though understandably, denied by the performers (p. 7).

Like most publications from the Bishop Museum Press, *Strains of Change* is handsomely designed with numerous and well-chosen illustrations. Most are of highly colorful and often fanciful covers of Hawaiian sheet music, accompanied by perceptive commentary. Book and cover designer Jill Chen Loui must especially be commended for her work. *Strains of Change* should appeal to a wide audience—academics, students of Hawaiiana, and especially tourists. The text is generally clear and well written, scholarly yet lively, and Tatar's command of the subject matter is impressive. Purists will be pleased that diacritical

markings are included, and the references, notes, and selective discography, though limited, are helpful.

Tatar divides her essay into four rather broad categories: Types of Hawaiian Music; *Hapa-Haole* (part white) Songs; *Hula Ku'i* (part Western chant and dance style) Songs and Polynesian Influences; and Traditional Music and Dance in the Late 20th Century. After a brief overview of traditional Hawaiian music and dance genres, Tatar theorizes that the three traditional Hawaiian music genres—chants, hymn-like songs, and *hula* songs—evolved in the latter 20th century to their present state because of tourism's cumulative influences and its interrelationship to Hawaiian popular music. The influence of Tin Pan Alley and the Hawaiian music craze on the U.S. Mainland in the 1920s and 1930s are considered. The many touring Hawaiian musicians on the Mainland at this time no doubt had an effect on what most American visitors to the Islands expected to hear and see, and Tatar points out that Western concepts of "Hawaiian" entertainment still exert a powerful influence on the presentation of the music to tourist audiences. Curiously, there is no coverage of the American film industry's influence on Hawaiian music. The section in *Hula Ku'i* songs and Polynesian influences is an especially enlightening discussion of Tahitian and Tuamotuan influences on Hawaiian popular music in the 1940s and 1950s. Perhaps most illuminating of all is the section on traditional music and dance in the late 20th century; although here, as elsewhere, the direct connection to tourism is not sufficiently developed or clearly established. The final section ends with a plea that commercial interests respect the integrity of traditional Hawaiian music and dance.

Historically Tatar's coverage extends roughly to the Hawaiian Renaissance of the mid 1970s. The discussion of the Hawaiian pop music scene in the 1970s and 1980s is, perhaps by necessity, cursory and incomplete. Other weaknesses include the lack of an index and no musical examples. There are also occasional lapses in the prose style:

Contemporary musicians and dancers presenting traditional *hula*, I believe, have been influenced by Tahitian and, probably, Samoan drum rhythms, tempos, and dance movements to a greater extent than they perhaps may realize (p. 21).

Despite the mild reservations, the present volume represents a welcome contribution to the growing serious study of Hawaiian music

and will provide a starting point for future research in this much neglected area.

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Will Kyselka. *An Ocean in Mind*. University of Hawai'i Press, Honolulu, 1987. xi + 176 pp. Illustrated. Bibliography. Index. \$10.95.

In its import, the voyaging canoe stands to ancient Polynesian culture as the invention of the wheel to ground transportation, as the spaceship to man's spirit: epitome and climax.

The *Hōkūlē'a* has been called the dominant cultural symbol in Oceania today. It surely is the most powerful reminder to the Hawaiian people that their roots are of the epic proportions that chants and traditions have for so long maintained. The *Hōkūlē'a* has spawned numerous books, articles, documentaries, workshops, and projects both directly and indirectly related to the vessel. It has, as its founding members hoped and articulated, become a "floating classroom"—in the words of Nainoa Thompson, the *Hōkūlē'a*'s most recent navigator, "this canoe is our way of understanding the people of old." (p. 206)

And indeed "this canoe," the *Hōkūlē'a*, has recaptured a legacy, by the tens if not hundreds of thousands of lives it has touched and enriched through the medium of the printed work and documentaries. Many excellent works by Ben Finney, David Lewis, Herb Kane, and others have shared the many and varied facets of the *Hōkūlē'a* voyages, the *Hōkūlē'a* experience, but, until the very recent publication of Will Kyselka's *An Ocean in Mind*, one had scant insight into the intuitive and cognitive processes of navigating—navigating by reading the celestial bodies and "nature's signs and attending to the speed and direction," or "wayfinding," as Kyselka fittingly puts it.

Will Kyselka has, in the very appropriately titled, *An Ocean in Mind*, lifted a corner of the rug on some of the dynamics that not only coursed through the mind of the aspiring and successful wayfinder, Nainoa

Thompson, but by veiled extension also that of Hōkūle'a's first wayfinder, Mau Piailug. Eminently readable and edifying, *An Ocean in Mind* weaves together in the most dexterous of fashions, the many dimensions that are Hōkūle'a—the cultural, the adventurous, the spiritual, the humanistic, the cognitive, the intuitive. *An Ocean in Mind* unifies, and to a large extent brings clarity to what is, without question, one of the most technically, cerebrally, and “cross socio-culturally” complex episodes of modern times.

The reviewer, having been intimately involved in the Hōkūle'a experience during its early and often very tumultuous years, finds for himself and others, via Will Kyselka's book, that the Hōkūle'a dynamic has, after not unexpected developmental pains, arrived, evolved, matured, and maximally potentiated itself by having enabled a young part-Hawaiian to relearn, albeit in his own eclectic fashion, the ancient art of wayfinding—by some accounts the most sophisticated skill that pretechnological man ever developed.

An Ocean in Mind takes one on a supremely gentle and exquisitely sensitive but powerful voyage through mind, body, culture, and ocean. The reader is at once intrigued and suffused with warmth by Nainoa's ingenuous approach to the challenge of wayfinding and leadership. And there is high adventure and much to be learned about navigation, both Western and Eastern, across both the ocean and contemporary voyaging life. While this review admittedly smacks of superlatives, it is genuinely felt that the volume, *An Ocean in Mind*, beyond giving never before articulated insights into Nainoa's remarkable navigational achievements, affirms, in however modest a way, that the Hawaiians have, through the medium of the Hōkūle'a, begun to reintegrate the first step in life's longest voyage—to know oneself.

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